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ABSTRACT

The first, theoretical section of this investigation of the dramatic process examines the function of imagination and spontaneity. This section notes that the imaginative process occurs in the preconscious and need not be limited by the external world or by memory and suggests that spontaneity, like imagination, is an intuitive response dependent upon individuals' perceived relationship with the external world. The second section focuses on the practice of drama in education. The perspective from which each lesson is analyzed considers the teacher's own style and concerns, the teacher's conceptions of drama, the students as individuals and as groups, and the kinds of dramatic contexts that are pursued. The third section is an attempt to apprehend the function and role of spontaneity in the dramatic process. It suggests that the reality of the role or object is determined by the student and that this identification and imaginative projection are integral to the dramatic process if drama is to be neither purely objective nor purely subjective. Appendixes include details of the teacher's preparation and evaluation, descriptions of the schools observed, and testing procedures. (HOD)

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SPONTANEITY AND IMAGINATION IN DRAMA: AN INVESTIGATION

Helen Wilkinson
May 1980

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INTRODUCTION

For a long time, drama teachers have expressed the need for adequate theoretical studies which relate to the practice of drama in schools, In particular, there is need for theory which illuminates the dramatic process. The literature available is largely practically or theatrically oriented. In the former, the theoretical basis is usually too general or is absent and the latter is inappropriate for immediate application to education. Elements of performance may be part of drama in education but to conceive of drama in education as a "performing art" represents a misunderstanding of the area.

This project has developed from these expressed concerns and from experience of teaching drama. It evolved from a consideration of the elements which were felt to function in the dramatic process. Of the seven elements isolated, spontaneity and imagination were selected. These elements were chosen firstly, because they seemed to be commonly accepted by teachers as funtioning within the dramatic process and, secondly, because they are inherent in several other elements: for example, creativity.

The first section of this paper covers the theoretical study which coincided with and followed observations of teachers and students in drama classes. It is a selected offering rather than an attempt to present a conclusive study of imagination and spontaneity. This work has been drawn from the fields of psychology and philosophy.

...

The second section of the paper focusses on the practice of drama in education. Each lesson indicates a particular teacher's approach to a specific group of students. These reflect the teacher's own style and concerns, his/her conceptions of drama, the students as individuals and as groups, and the kinds of dramatic contexts which are pursued. The group of lessons and units indicated in this paper is a selection from the many classes observed. They were selected not on the basis of being model classes, but of including work from all the teachers. They represent different methods and structures and the interplay of the dimensions of drama in specific instances. As such, they provide an indication of the teaching reality rather than a glossy view of perfection. When subject to sustained observation, this is the reality of education in any area of the curriculum. These lessons and units have been analysed (see introduction to section 2).

The third section is an attempt to apprehend the function and role of imagination and spontaneity in the dramatic process. It involves abstractions from theory and practice of drama in education.

Teachers chosen for this project were selected on the following criteria:

1. They are experienced teachers.
2. They were trained drama teachers (not from one institution).

...

I wish to acknowledge the teachers and students who participated generously in this project. Without their assistance the project would not have been possible.

This project was devised and conducted by John McLeod and myself. Although he did not write this document, his influence has been considerable and I want to acknowledge my debt to him.

Helen Wilkinson

theory

INTRODUCTION TO SECTION 1

This section is divided into three parts -

perception
imaging
imagining

The three processes are interrelated, however, the differences are essential, particularly in terms of what is thought of as the imagination. Richardson (1965) and others make a distinction between imaging and imagining. A broad distinction is employed in this paper to highlight the essential difference between the two processes: that is, that imaging may be directed by the individual. Although perception is not part of the brief of this project, it is included for two reasons. Firstly, it is the individual's most direct means of contact with the external world and, secondly, it is closely interrelated to imaging and imagining.

SECTION 1 - THEORY

PART I - PERCEPTION

Perception is the relationship an individual has to an object in the external world by means of the senses.

For more than a century, perceptual psychology has been based on a snapshot photo principle: that is, that the eye is like a camera taking a series of still images. Seeing was thought to begin with a two-dimensional mosaic of sensations relayed to the brain as a result of nerve impulses from the eyes. The brain constructed the meaning of the 'snapshot' for in the display of sensations, there were no objects, no distances, no meaning as such. These properties of the perceived world were thought to be added by the brain. J.J. Gibson (1966) quoting Thomas Reid (1785) claims that the senses have two functions: "to make us feel and to make us perceive". They "furnish us with a variety of sensations" and they "give us a conception of external objects". (1)
He claims that sensation and perception are different processes, although they often occur at the same time. Perception is the detecting of stimulus <u>information</u> while sensations are "sources of conscious qualities". (2) A person may be able to detect stimulus information, that is, to perceive, without any awareness of sensation; in short, there can be "sensationless perception, but not informationless perception". (3) The primary function of perception is to obtain information about the external world.

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(1) Gibson, J.J., <u>The Senses Considered As Perceptual Systems</u>, p319

(2) Ibid p47

(3) Ibid p2

In the case of vision, the primary function of the senses is to provide information about the layout of the world, to detect changes in this and to detect and control locomotion. In seeing, information about the environment is provided from the optic array of light. Light rays reflected off the ground and the object are seen by the eye as contrasts in light and changes in stimulation. These patterns correlate and change as different parts of the object are being looked at. The information provided from the optic array of light is constituted in patterns of sameness and in patterns of variation. The patterns of stimulation change and contrast continuously, as more often than not, the eye itself is moving. As the eye shifts position, one object may be occluded or partly obliterated from vision by another or the light intensity may change. Perception then is a continuously mobile process in which the physical movement of an observer is a means of adjustment and serves as a means to explore the information available. Despite the changes in stimuli from place to place and from time to time, Gibson asserts that the active observer gets invariant or unchanging perceptions despite varying sensations. He/she perceives a constant object by vision despite changing sensations of light. "Constant perception depends on the ability of the individual to detect the invariants." (1)

How perception of the environment leads to a representation of the environment available to consciousness is not specified by Gibson. He claims that "the centres of the nervous system, including the brain, resonate to information". (2) Thus the brain does not function as a constructive mechanism which supplements stimulus of the brain.

...

(1) Ibid p3
(2) Ibid p267

There is evidence that past experiences may influence perception. Bruner and Postman (1) found that when a word for a person had a negative value, the reading of that word could be retarded by this value. Processes of discrimination may impose values which effect ensuing perception. Factors like novelty or incongruity may hamper recognition: an unfamiliar appearance in an otherwise familiar pattern may evoke confused judgments as to what has been seen.

Bruner and Postman also indicate that the perceptual act allows earlier phases to be felt in terms of uneasiness or eager anticipation. This premonitary stage, they named "subception - a distinct level of perceptual activity, a process by which some kind of discrimination is made when the individual is unable to make a correct conscious discrimination". (2)

Just as the past experience and the emotional state of an individual can affect perception, so can the individual's state of physical health. For example, the environment can lost stability and appear to roll as in the case of inner ear infection. While perception is our most direct means of contact with the external world, our past experience and state of being can affect this process.

. . .

(1) Bruner & Postman quoted in Langer, Suzanne K., Mind, vol 2, p114

(2) Ibid p115

PART 2 IMAGING

Perceiving and imaging considered as processes are closely related. Through imaging, an individual is able to represent earlier perceptual experience;Richardson's definition of the mental image demonstrates this. He states that a mental image refers to a "quasi-sensory or quasi-perceptual experience, of which we are self consciously aware, and which exist for us in the absence of those stimulus conditions that are known to produce their genuine sensory or perceptual counterparts, and which may be expected to have different consequences from their sensory or perceptual counterparts". (1) Thus the key difference between imaging and perceiving is that imaging occurs in the absence of the object * or stimulus, which, if that stimulus was present, would give rise to a similar perception.

Imaging is a new activity: it is not the same as perceiving. In imaging, information "stored" cannot be just revived and represented in exactly the same shape, form and so on as the initial perception. As Langer (1972) stated, an individual's perception in the mind becomes"emotionally tinged and subjectified". (2) Our perceptions are subject to the influence of and become intertwined with other mental activities. In imaging, a new representation is formed which may be similar to original perceptual experience: however, it may be fragmentary and may not represent a complete environment.

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(1) Richardson, A., Mental Imagery p12,13.

(2) Langer, Suzanne, Mind , vol 2, p342.

*'object' in this paper refers to a person, situation, thing - to whatever is external to the individual.

A key criterion in Richardson's concept is that the individual is "self consciously aware" of the imaging experience. While this is true of many facets of human life, such as recollection, it is not applicable to all aspects of imaging. Even in recollection, an individual may not be aware of the experience of imaging or of the images which have, for example, integrated, aspects of perceptual experience. Much of mental imaging eludes the consciousness of the individual.

A dream is a series of images which are emotionally charged and organised. Dream images seem to follow one another necessarily yet they occur in sleep, apart from conscious thought or continuous perceptual experience. Few people are self consciously aware of their dream images. Some may merge into awareness and become amenable to conscious control but for the most part, they remain unapprehended by consciousness.

Images and imaging occurs on all levels of the individual's mind.

It is interesting to note that Carl Jung, in his concept of the "archetype" stated that there are certain images and experiences that recur and are universal in man. "Archetypes" or "collective images" are what Freud called "archaic remnants, which are unconscious. They refer to "mental forms whose presence cannot be explained by anything in the individual's own life and which seem to be aboriginal, innate and inherited shapes of the human mind." (1) The archetype is a tendency to form representations of a motif - representations that can vary a great deal in detail without losing their basic pattern. They are not inherited representations as such but are an instinctive trend. They are the expressions of what Jung called "the collective unconscious".

...

(1) Jung, Carl, Man and His Symbols , p69.

Imaging pervades all aspects of inner mental life.

Langer (1) claimed that the presence of images "in mentally perceptible forms" enables the individual to relate past perception to present experience. This enables the individual to span time and to form meaningful patterns for experience. The process starts early in childhood where the presence of images facilitates the child's release from exclusive dependence on the mother or mother figure: that is, on what is actually and concretely present. The presence of images enables the child to bear separation from the mother. This becomes increasingly important as the individual matures enabling the individual to go beyond the concrete to the abstract. The presence of images also enables the individual to delay acting on emotional or other responses and to bring them into relationship with other experiences. In this sense, images enable the individual to organise emotional reactions contained in images and memory in terms of present experience. This is an important aspect of human learning, essential to adjustment, modification and change.

Mary Warnock (1976) in her discussion of Hume's theory claimed that the presence of images contributes to the individual's belief in the continuous existence of objects in the external world.

Hume maintained that perception alone could not supply individuals with sufficient material to sustain a belief in the continued existence of objects in the world. Perception is interrupted, for instance, when an individual sleeps, yet it is accepted that the existence of objects in the world is largely uninterrupted and continuous.

...

(1) Langer, S., Mind , vol 1, p94.

Perception varies over time and space. Hume claimed that the image is apt to continue, despite the absence of the object or variance of perception. What the continuous process of imaging does is to "hold" perceptions; as such, it facilitates the formation of ideas of groups such as mountains. It enables one to proceed from series of particulars to general ideas; despite the variance in perception.

Hume also claimed that the image contributes to the seeming coherence of our perceptions. Where perceptions are very similar, gaps or differences in perception may be disregarded and successive perceptions may be regarded not only as similar, but identical. Through imaging, the individual may feel as though there were only one identical object present to the mind. Thus, similarity can come to be recognised as being identical. Through imaging, night, for example, can come to be an identical object: while what really exists are a number of similar perceptions of darkness, cold and so on. These may come to be believed in and preserved as a perfect and entire identity. It occurs when a present perception, of night, for instance, is supported by a memory image of night as it has been experienced before. Through this, the individual develops a sense of security in things particular, in things general and in things familiar. It also explains to some extent why memorabilia and objects of familiar or sentimental, value are important in people's lives.

However, for the most part, mental images are subject to change. The individual's mental life is in ceaseless movement: all mental processes are dynamic thus images formed are subject to change.

...

An image is a representation at a particular time and in a particular place: when represented at another time in another place, they will not be the same. Wittgenstein in his "Philosophical Investigations" states that the mental image enables the individual to "see an aspect of" (1) some object, phenomena or experience. Images usually do not retain the vivacity of perception but rather are representations of the external world through the individual's subjective life.

This accounts for the huge variety of modes and forms of mental imagery. To mention some, imaging in a visual mode usually only briefly apprehended by consciousness; eidetic images or clear visual images which persist for a long time: these are more likely to occur in young children than in adults; images exist in any sense mode: visual, verbal, tactile, olfactory (concerned with smell) and so on - these commonly exist as recurring images; images most amenable to conscious control are retained in the memory: thoughts, ideas, words, numbers, events and concepts are supported by memory images. When remembering, an individual may not be aware of the images by which he/she has organised experience.

Whatever the modality or form of mental images, their privacy is ensured firstly, because the limitations of language are largely unequal to the task of making images communicable from one person to another and, secondly, images are felt in varying degrees of vividness or strength. However, the degree of reality or strength felt to belong to images depends upon the degree to which they take over from ordinary perception.

(1) Wittgenstein, L., Philosophical Investigations, p213

It is not essentially that some are more vivid, intense or real than others, but that they catch the individual's attention so diverting him/her away from real phenomena.

West, as cited by Richardson (1) claims that it is the presence of too varied sensory input from the environment which normally prevents the emergence of images into consciousness. The probability that a person becomes aware of and attends to the inner world of stimulus (especially images) is increased when he/she remains awake and when all external stimuli have ceased to be functionally operative. The state of present images and experience (including memory) are also factors which may operate in this situation to block or permit the individual to attend to his/her inner world of images and feeling.

To Summarize:
In imaging, the individual is forming subjective representations of objects and phenomena in the external world, in the absence of those objects or phenomena. Imaging occurs at all levels of the human mind. The presence of images contributes to memory and organization of the individual's life into meaningful patterns as well as facilitating all facets of learning, especially memory. Imaging contributes to the individual's conception of objects and phenomena in the world as continuous and coherent, thus creating a sense of security for the individual. Images are largely private and often not easily apprehended by consciousness. They are not readily communicable and are most accessible in states where perception is lessened.

...

(1) Richardson (1969) op.cit.

PART 3 IMAGINING & SPONTANEITY

Imagining, in contrast to imaging, is more accessible to conscious manipulation. This, as Sartre (1972) claimed, is essentially because imagining is directed towards an object. Apart from images formed in hypnosis, from the effects of hallucinogenic drugs or in hallucinations, this is generally true. Sartre stated that imagining is a kind of consciousness or way of thinking about something. His view of consciousness specifies that everything that constitutes consciousness has its counterpart in the object. Central to consciousness is intention so in imagining, an individual produces and tries to hold on to the object as an image.

Imagining is a creative activity in which the individual consciously presents the object to him/herself. In doing so, the consciousness does not posit that what it is creating is a real object. Whereas in perceiving, the object exists, Sartre states that in imagining, the individual presents the object "as not being". (1) This relationship between image and object in imagining, in which the individual knows what the object is, Sartre describes as a "quasi-observation". (2) This is because the individual is thinking of it rather than examining or observing it. Thus the created image is, in a sense, impoverished, having no richness of its own right because it contains nothing which was not incorporated in it by the individual.

Coleridge maintained that the basic function of imagining is to enrich the individual's own experience or understanding. Like Sartre, Coleridge claimed that imagining is essentially directed towards an object.

...

(1) Sartre, Jean-Paul, The Psychology of Imagination, p9.
(2) ibid, p13.

However, this does not entail a simple unity between subject and object nor mere subjective projection of qualities on to objects. In Coleridge's concept of primary imagination, an individual comes to create one thing out of many different elements of experience by extracting the essence of the differing phenomena of experience. This process stems from an individual's conception of the world and entails the coalescence of subject and object so that they exist as a oneness. Thus imagining is a synthesis of subject and object rather than a unity.

Polanyi (1975) takes up this idea of coalescence in what he calls "in-dwelling". Like Coleridge, Polanyi claims that imagining involves intuition: for imagining to occur, the individual must feel that meaning is available. Thus imagining is guided by intuition. Intuition enables an individual to establish a conviviality with feeling and object so that one can place oneself "within" the object - this is "in-dwelling". An audience member at a dance performance does not concentrate on his/her own images and feelings but rather concentrates on the expressive movements of the dancer and participates in the expression of feeling and images. "In-dwelling" is a participation or involvement in the inherent quality of experience rather than an observation. Through in-dwelling, the individual is intuitively aware of the relatedness between him/herself and an object.

...

In creating or forming images, the recognition of this unity or essence between subject and object is an intuitive judgment in which truth or meaning is acknowledged without recourse to proof, argument or verbalization. Intuition through "in-dwelling" with an object enables the individual to feel that something could exist. Imagining when viewed in this way is a fusion of subject and object through feeling and intuition. Intuition also enables the individual to create and believe in the image formed. Polanyi claims that imagining and intuition are at the basis of everyday and scientific activities as well as being important in arts activities. Langer states that intuition and imagining are the basis of all specifically human mental functions, in particular of symbolic projection, interpretation, prediction, and abstraction. It is a capacity which may be consciously cultivated or one of which the individual is unaware.

Imaginative identification or in-dwelling is the basis of real learning where an individual feels the meaning of what he/she is trying to learn or understand. It frees the individual from his/her limited or superficial view of an object, from familiarity and the tendency to label objects. It affords the individual an opportunity to go further than his/her conditioned response as well as permitting the individual to accept curiosity and wonder and to act upon these responses to the world. By imaginative identification with the object of experience in its uniqueness as well as it relationship to other objects, the individual is freed to respond to it honestly and to understand his/her relationship to it.

...

It is paralleled by Rugg's (1963) notion of "felt-thought" which he describes as "discovery conceived in the imagination". (1) It is a knowing from the inside, an act of intuitive identification. It is the opposite to objective thought or verification. Both processes may be directed to an object - the basic difference is the relation of the individual to the object. Whereas the former involves intuitive identification on the basis of in-dwelling or coalescence of subject with the object, to which feeling and emotion are integral; in the latter, the individual exists in a kind of detachment from his/her feeling and emotion. Consequently, the truth of the ideas is examined rather than felt, and it is related and examined in terms of other similar things, as elements or parts.

Rugg states that imagining occurs in the preconscious or transliminal mind: this is a critical threshold area which connects the conscious and the unconscious but which has access to either or both. This is an important feature of the preconscious as imagining pervades all aspects of the mind. Added to this, in the preconscious, many things can be thought about at the same time which is not so of the conscious and unconscious.

Rugg describes the preconscious as the corresponding state between sleeping and waking: a state of relaxed concentration where perception of the external world is limited. It is a dynamic state, conducive to the intuitive, identifying, receptive mind and it is relatively free from censorship of the conscious and unconscious.

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(1) Rugg, Harold, Imagination, p9.

Conscious or unconscious censors can severely delimit an individual's imagination, spontaneity and capacity for action. Growth in an individual is largely governed by learning to adjust to conscious and unconscious censors. Kubie (1958), Maslow (1963) and others stress that the preconscious processes are essential to creativity. Preconscious processes are characterized by imagination, spontaneity, flexibility and freedom.

As Sartre noted, images have a quality of unreality or separateness from the real world. Images are forms and are recognised as forms of something also which relates to other things: they have significance beyond themselves. However, as most images are directed towards an object, they are individual representations of the real. The images formed are changing and incomplete but are ways of representing for the individual, some features of his/her feeling and thought.

Langer (1972) described imagining as an "entertainment of images and concepts" (1) a process which generates feeling. Gordon (1973) claimed that imagining could not occur except for the presence of images of previous perceptual experience which are an individual's representations of objects in the world. She maintained that the relation of imaging to imagining exists like a "still picture in relation to a moving film" (2): that imagining is a "dramatisation" of images formed in imaging. This does not imply a rigidity in the imagining process. In imagining, new integrations and combinations may be formed: added to or entailed in this process, earlier images may be broken up.

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(1) Langer, Suzanne K., Mind, vol II, p288.

(2) Gordon, Rosemary, Art: Mistress & Servant of Man and His Culture, p21.

Even memory images retained largely within their temporal and spatial (time and space) orientations may be disintegrated and reformed in imagining. Inherent in imagining is a sense of freedom in that the individual can construct what he/she likes out of the elements at his/her disposal. As in imaging, the individual is able to organise practical knowledge and experience as well as to orient feeling and emotional reactions to experience or action. However, in imagining, this process is directed by the individual. From this, one is able to project beyond actual experience to entertain other possibilities. Imagining is essential for human mental growth, for only then can one question the nature and purpose of things and thus transform experience. Langer claimed that the feeling generated in imagining enables the individual to hold on to conception and feeling in the form of an image: that the images reflect back to the individual his/her individuality as well as a heightened awareness of the object. The image formed in imagining represents the way things seem under the influence of emotion and feeling. Through imagining, the individual gains access to the world of feeling and is enabled to make sense of this in forms which are particular to the individual.

The constraints of the external world, or of memory, need not limit imagining. However, where an individual functions in a relationship of compliance with the external world or in an objective relation to the world, imagining can function purely in the realm of what Coleridge describes as secondary imagination: where images formed are combinations and associations made of fixed particulars. In this sense, experience and feeling is purely recombined in terms of what is already known.

...

In this relation, action may be subject to outside control. One instance of this kind of imagining can be where the image formed is produced for reward or approval from the outside world: where this pressure is perceived by the individual as extreme or the major consideration.

SPONTANEITY

Winnicott (1971) and Moreno (1947) both point to the problems inherent in this objective relationship to the world. Winnicott claims that culture and imagination can only exist in the interplay between originality and acceptance of tradition, between subjectivity and objectivity. Moreno indicates that a child reacts to new situations with spontaneity, originality and appropriateness as no model of behaviour exists, whereas in adults, established forms of behaviour what Moreno calls "cultural conserves" tend to dominate. Spontaneity has come to be associated with impulsiveness, a tendency which seems irrational and may be destructive. Impulsiveness is a purely subjective response to the world and it is usually governed by emotion. It is the antithesis of spontaneity which is governed by feeling. Spolin (1963) claims that spontaneity is an intuitive response which is based on what is perceived or imagined. Moreno stated that spontaneity is a readiness of the individual to respond appropriately. It is a preconscious process like imagination. The readiness of the individual to respond is a direct response, not determined by examination or proof but it is an intuitive response. As with imagining, spontaneity is controlled and may be checked by intuition: this is the meaning of appropriateness. It is not determined by external pressures or by impulse or emotion but is a fusion of both external and internal realities. Spontaneity is the readiness of the individual to respond to, express and act upon his/her intuitive response.

...

Csiksentmihalyi (1975) claimed that spontaneity is dependent upon the individual's perception of him/herself and the world. He believed that a spontaneous response is possible only when an individual perceives that the external reality offers meaningful opportunities which match what are felt by the individual to be his/her capabilities. Spontaneous experience is autotelic in nature: it happens only when the individual ceases to worry about whether the activity will be productive or whether it will be rewarded. Spontaneity enables the individual to feel capable of creating a sense of order or control of a part of the environment or situation. The environment is defined by the individual: attention is restricted to a manageable field. Csiksentmihalyi also claimed that in spontaneous experience, clear goals are definable by the individual and that within the experience, clear, consistent feedback is provided from the environment to the individual. Normal social structures cease to dominate in spontaneous action. Spontaneity then is the means by which an individual can transform awareness into action.

In interviews conducted with teachers involved in this project, the majority indicated that spontaneity was a quality, instinct or attitude which enabled the individual to express and share ideas and images with others. They also felt that spontaneity developed confidence and sureness in continued exposure to drama.

...

A drama curriculum focusses on the human person as the primary referrent for curriculum building. It is oriented to accepting the individual as he/she finds him/herself in actual experience rather than constructing an abstraction of the individual as a learner of concepts. Integral to the dramatic process is the individual's creation of images which are both part of him/her and of the world. This enables the individual to find his/her place within the external world, in the world of action, and to experience the life of others as being continuous with his/her own. The communal or interactive nature of the process permits the individual to share with others, aspects of inner experience.

To summarize: Imagining is a process directed by the individual in which the individual's attention is directed towards an object, in the absence of the object. Imagining generates feeling and enables the individual to align feeling with ideas, images and action.

Primary imagination is a synthesis of subject and object. It is a knowing from the inside, an intuitive process which forms the basis of prediction, abstraction and many other human mental functions. It permits the individual to transform experience, to go beyond what is known. Secondary imagination is a combination or what is already known.

Imaginative processes occur in the preconscious and need not be limited by the external world or by memory. Like imagination, spontaneity is an intuitive response. It is the readiness of the individual to respond to, express and act on his/her intuitive response. It is dependent upon the individual's perceived relationship with the external environment.

...

practice

INTRODUCTION TO SECTION TWO

This section firstly describes the modus operandi of those who participated in observation of drama courses in schools. It also explains why certain methods and procedures were eliminated.

Secondly, a number of lessons observed are cited and analysed.

SECTION II - OBSERVATION & ANALYSIS OF DRAMA CLASSES

This section presents a limited selection of drama practice in city and country schools. Two form levels were observed - Year 8 or Form 2 and Year 10 or Form 4.

It should be mentioned here that a series of tests (1) were administered to each of the groups at the beginning of the school experience. It was felt that this might be a useful supplement to observation and provide a kind of measure to enable some evaluation to be made of the students over the period of observation. After a period of two weeks of observation in one school, the observers realized that the value of these tests was questionable. This might be attributed to our inexperience at this sort of thing. Nevertheless, the observation revealed large discrepancies between what we observed and the results of the tests. Some students who we felt were outstanding later seemed fixed in stereotypes and reactive patterns of behaviour while with others, their subtleties, we had not seen. Assessing in the test situation, we found difficult: to mark each student on a series of activities when we did not know names or faces. Thus, even taken as a broad indicator, the results of the tests were, at the very least, misleading and were discounted.

As well as providing a kind of measuring tool, from the tests a number of students were to be selected and their experience in the drama lessons to be considered as a series of case studies. This was developed on the rationale that as spontaneity and imagination are inner processes, it would be useful to relate the particular (a few students considered in depth) to the general (the context and interactions of the dramatic process).

...

(1) See Appendix C

This still seems like a useful idea, however it proved to complicate the process of observation. It is possible, for example, to observe the contribution made by one person involved in, for instance, a group discussion whereas it is very difficult and necessary to observe the other 3-4 students in the group at the same time and observe them in the same detail. The interactive and communal aspects of drama make this extremely difficult.

Added to this is the factor that one can lose track of the general context and overall process while observing closely only a number of students. With this in mind, this aspect of the investigation was also discarded.

What we attempted to observe was the general process - to see, hear, sense and be aware of as much as possible. At times, our attention was focussed on an individual, a group, a teacher and so on but this was not predetermined. What we tried to do was to record as much as possible, during and after each lesson. This is not an objective exercise, nor a completely subjective exercise but rather an interplay between the two. Constant contact with the teachers and students involved over the terms that the observation occurred tempered both the objective and subjective elements. (1)

Each of the lessons observed was analysed. How can an observer be sure that this was the right intention or that? The answer to this question is that the observer can not be sure. In the analyses, the teacher's record of preparation and evaluation were taken into account. This facet of the process was considered important for the teacher's intentions and handling of a lesson, for example, reasons for changing the direction of a lesson, are not always apparent.

...

(1) The broad methodological approach is outlined in Smith The Complexities of the Urban Classroom.

So two perspectives operated in analyses and it became a process of balancing the observer's and the teacher's perspectives.

How can an observer know, see, hear and understand exactly what is going on? The answer again is that an observer cannot know or understand everything and may misinterpret what is happening. One person in relation to at least twelve or more or, for that matter, the relation of one to one, allows room for misinterpretation and so on. An observation represents one person's view - it must reflect their bias, values and commitment and the observers accept responsibility for this. The process of analysis is similar and responsibility for the viewpoints expressed is also accepted. In the city schools, all of the drama classes were observed. For those in the country there were periodic visits approximately every six weeks. This meant that successes, partial successes, partial failures and so on were observed. This is the reality of teaching. The observation provided a broad and diverse picture of the dramatic process. This led to an awareness of the problems specifically associated with the medium and which are compounded by the interaction between the student and the teacher and student and Drama. These problems provide a challenge to the drama teacher every time he/she walks into the drama room.

Most of the lessons presented in these pages are in the present tense; whereas others are presented in the past tense. Some are very detailed in presentation while others apprehend only several aspects of the process. The balance of these in favour of the direct tense is intentional.

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Too much selection tends to happen when writing constantly in the past tense. Added to this, past involves translation from the direct to the indirect. The method of writing everything observed is a much more direct process and although it involves selection on the part of the observer, it gives more detail and, I hope, allows the reader to balance his/her perspective against that contained in the analysis.

CLASS	COMMENT	Form 4
Class spread out around the room.	Students were eager and enthusiastic.	
I want you to stretch up..... and relax. Feel the contrast in movement. Relax like a puppet with loose strings. Stretch up, relax down. Repeated three times.	This exercise provides contrast of movements involving tension and relaxation. The image of a puppet is useful as a concrete image on which to base the movement.	
Lie on the floor, close your eyes and concentrate on one part of your body at a time: toes feet legs knees hips stomach chest shoulders arms fingers head - front head - back Get up slowly. Stretch and relax.	This provides a quiet posture for students to achieve relaxation: identify and sense each part of the body.	
What are the characteristics of puppets?	Teacher builds on the initial movement experience. Students are interested and responsive.	
Students - loose empty floppy stupid	Student responses reflect sensory aspects of movement experience earlier on.	
Divide into two groups, think about an improvisation concerning yourselves and puppets. The puppets will come alive for some reason. Retain the puppet characteristics and the personality will come from the puppet. There are all kinds of puppets - dolls, string and rods. You might come alive at night, in a show. I'll play some music which might help.	Teacher asks students to base characterization in movement and to build character as a response to movement and its characteristics.	

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CLASS	COMMENT
Groups divided into two. Both groups chose to begin with discussion. In both, one person dominated - judging ideas and offering her own. In one case, a student entered discussion after a time and offered ideas in an animated way. Her suggestion was turned down by the 'leader'. She did not offer again	Students opted for discussion. For this group, "Improvisation" implies discussion beforehand. In discussion, students today seemed 'high' and aggressive. In their interactions, they were competitive and unwilling to accept other students' ideas. Where a student became insistent, insults were proffered and feelings were trampled on. Consequently, some members of the groups did not participate. This occurred in both groups.
Both groups took a long time to reach a decision. They were starting to get together when the teacher called a halt. Groups were to show what they had developed.	The decisions reached were not collective, nor based on sharing and developing ideas. The pressure to come up with something resulted in both groups merely accepting something for the sake of it.
Both groups showed what they had discussed. Neither group had done physical preparation.	Students were mostly embarrassed and certainly half-hearted in this exercise. The students watching seemed in part sympathetic and in part, negatively critical.
Most students stated the work was "awful" or "stupid". Teacher and students attempted to isolate reasons for this but the bell rang. Students left.	Students were generally unhappy with their efforts and blamed the idea as being too childish for them. In the general discussion, they did not allude to their group discussions and concentrated their antagonism on the "puppet idea".

This is a common problem in drama teaching. Where a teacher thinks it desirable for group developed improvisation to be the mode of working, how does she go about:-

setting the 'problem' so that the ensuing group discussions occur along collective lines. There is no answer which is generally applicable.

With this class, there was no indication, waiting with students for the door to be unlocked or when we entered, that they were dissatisfied with anything. In all, they seemed eager for the lesson.

In the relaxation and tension movement at the beginning of the lesson, where the students were exploring the relationship of strings attached to their bodies, they seemed relaxed and alert. The relaxation/awareness of parts of the body exercise which followed was slotted between two puppet sequences and verbally was not connected nor was getting up from the floor.

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The students were then asked verbally what were the characteristics of the puppets. Their responses reflected sensory characteristics of the initial movement work as well as their imaginative responses. This was immediately followed by instructions for an improvisation. This group have formed a pattern for planning and working out improvisations. Whereas, some groups plan in and out of action, this group immediately sit/stand and discuss - this method is a complete contrast to the first part of the lesson. This kind of contrast is sometimes useful but in this lesson, the first part - the movement, was not sufficiently substantial to sustain the improvisation/discussion. The students' experience of the puppet body and its relationship to the environment was slight and it seemed a contributing factor to the problems which followed.

The teacher was occupied with something else during the groups' working period and the groups did not interrupt her for guidance.

The instruction that the puppets come alive for some reason was not articulated as childish by the groups during discussion. They were primarily concerned with the <u>place</u> - where the puppets were and the motive for their coming alive. This, of course, is the implication of the instruction. As the movement aspects of the puppet were insufficiently explored at the beginning, the motive for coming alive was considered very important. When the students decided on a motive, it was inflicted <u>on</u> the puppet and its personality became a slight extension of this. The movement of the puppet - that consideration that it was a puppet, was negligible: so much so that the students watching did not know when puppets came "alive" and when they were puppets.

CLASS	COMMENTS	Form 2
Students were asked to sit on the floor. Were slightly restless and not too co-operative. Students sat in semi-circle to left side of the room with teacher kneeling on the floor.		
I've come into possession of this absolutely grouse game.	Teacher often assumed this position. Kneeling so she was slightly above the group. It allowed her to lean forward to make a point and make contact very direct and vital (compared with sitting back). Her introduction very appropriately gained student interest.	
Complete attention from students. She briefly explained the game which was hard to follow. She asked them to get up and try it. Divided group into two groups of five and marked a line in the centre of the room. Teacher pointed to one group who went forward; teacher pointed again and the group went backwards. If the other group were commanded (pointed) to go forward, the group already in the middle had to go backwards and vacate the centre line.		
After a runthrough - this section was mastered.		
Next part of the same game involved teacher giving a command, eg hands on head, in addition to the rest of the game. She then pointed to the group to do it. If the other group moved or made a gesture, they would be eliminated (as individuals). Group at the centre line had to go backwards as other group came in unless otherwise indicated (which happened).	Teacher carefully guided students through sections of the game. Students concentrated extremely well and appeared to enjoy this game.	
The first individual who was eliminated gave the instructions; all who were eliminated got the chance to do this. Students made instructions more and more complex - game continued, students in the game were not deterred.	Diluted the potential competitive element of the game. No blight on being eliminated. Game demanded concentration and co-ordination, both physical and mental.	

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CLASS	COMMENT
Sat on the floor again in the same arrangement. Teacher instructions: Next one is a bit tricky, you're going to get into two groups and you have to make a game that involves the element of chance, eg Poison Ball. A rotational sort of thing with the element of chance. Some of it depends on skill.	Teacher extended the game concept - warmup ⟶ improvisation, problem solving.
Divided the group into two and gave them roughly 5 mins to prepare. Teacher interrupted saying: Would it complicate things if we added in after you've done your game, a variation of movement.	Group started immediately on preparation. Co-operated with each other and quickly solved problems.
Talked to one group. Listened to what they were planning and explained that others would watch and try and work out the rules of the game. Added challenge to the game concept and prepared ground for next segment. These specific instructions were not followed through - in terms of variation of movement.	One group was naturally led by one boy. Several boys listened but did not contribute to the group. The other group seemed more on an equal footing. Groups only talked during preparation.
Teacher worked with both groups.	
Preparation seemed brief but groups were satisfied. Teacher asked the members of the group who were doing the game where they wanted the others to sit.	Needs and ideas of what is to be shown creates performance environment. Performers are encouraged to determine this.
Group 1: One person wrote on the blackboard some words or a sentence. Another person had his head turned away and when writing was completed, turned his head around and had to guess who wrote it.	
Teacher stood throughout and used 'Ssh' to silence suggestions about what was happening. Group watching easily deciphered the structure of the game.	
Group 2: Teacher cautioned group watching not to talk during the game.	

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CLASS	COMMENT
Obstacles and students were placed all over the floor. One person out of the room during this. He returned, blindfolded, and had to progress from the entrance door to the sink on the opposite wall, identifying all objects and people on the way.	With these groups, both participators and audience were interested. Those who were reluctant or did not make contributions in the earlier groups were enthusiastically verbal during this segment.
Eliminated with a wrong guess.	
Other group again had no trouble working out structure of the game.	
Teacher told students to change groups and make up a game that somehow involved numbers. Two mins approximate prepartion.	
Group 1 put objects and people (ie combination) on the floor in shapes of numbers. Person blindfolded had to guess what the number was. Teacher got students to stand on top of rostra at right side of the room for an aerial view.	Teacher is extremely aware of effect in terms of performance environment. - Spatial Arrangement - extending students visual concepts.
Group 2 put one student under a rostra. Another student blindfolded had to come in and guess which rostrum the student was under. Also, he had to count the number of objects on the floor.	
To finish, teacher squatted on the floor, blindfolded. Students had to make a different sound and run past. If teacher grabbed one, they had to join her on the floor to catch others.	Students enjoyed this game immensely.

The notable feature of this class is the relaxed approach of the teacher to the group. The teacher manages with ease a lively bunch of individuals and manages, whether in giving instructions to the whole group or in small groups, to establish and maintain contact with each student. Together with this, the group is eager to participate.

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The relaxed and direct contact with each student facilitated the establishment of an environment which was conducive to the students solving the problems offered to them by the teacher. The environmental conditions or atmosphere was successfully maintained as the students grasped what was offered and the teacher supported the groups' ideas.

The lesson seemed immensely enjoyable for both teacher and students. It was surprising that students did not put forward questions in one sense - to develop a game involving chance seemed as though it might present difficulties. However, what the students achieved,and achieved very quickly, was a developed idea (game).

The notion or concept of game, although not discussed, was easily accommodated by this group.

Form 2

The following is a brief description of a unit of work which endeavoured to explore the notion of dependence, independence and responsibility in a family situation in which one member is handicapped. (1)

The teacher brought in a number of mock census forms which were distributed to the class. Each item (dealing with such things as age, sex, employment, religion etc) was discussed. Reasons for inclusion on the census form were also talked about. Under an item which dealt with handicapped people, the teacher asked the students -

1. what it meant
2. why it would be included
3. whether any of them had had any contact with handicapped people.

This leads to a discussion as to the type of ailments which could legitimately be called a "handicap".

This part of the lesson firstly endeavoured to place the concept of handicaps within a social context and, secondly, to utilize the experiences the students had within the area.

The students were then asked to break into small "family" groups and to fill out the census form. The form required a personal statement by each member of the family stating how they coped in a family with a handicapped child. The handicapped member of the family was not present at this stage.

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(1) This sequence was observed and analysed by John McLeod and is cited in his article, "Some Curriculum Implications of Teaching Drama", pub. Communicating Arts, vol 2, no 1, August 1979.

The teacher, in the role of the census collector, visited each family to answer any queries.

The teacher in role functioned to give support to the tentative role-taking of the students and to draw out the deeper implications of both the census categories and the students' answers.

The students were asked to write down individually all the things which they normally do between getting up in the morning and going to school which would be hampered or made impossible if they themselves had possessed the handicap which they had written on the census form. These things were discussed and shared amongst the whole class.

In this part of the class there has been a move from the general notion of handicaps to the effect such an affliction would have on the everyday lives of the individual.

In the next class the students were asked to work in pairs. One was blindfolded. The other led the first around the room. This was repeated but with no physical contact. The "blind" person had to recognize their partner's voice for direction. Obstacles were placed in the way and with the general "hubbub" greater differentiation of stimuli became necessary. Roles were reversed throughout.

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A discussion followed - students shared and discussed the quality of "feeling" which had been present in the experience.

This class had aimed at simulating the "feeling" of a handicap through sense deprivation.

In the next class the students, in their family groups, were asked to choose somebody to be the person with the handicap. They then had to set up a scene in which the family had an ordinary meal together.

There was considerable effort to couch the first introduction of the handicapped person within the family in a familiar and ordinary setting. The students were then asked to explore a situation in which one member of the family became irritated with another because of something which had either a direct or indirect relationship with the handicap. These scenes were shown and the nature of the irritation, the reasons for it and its validity were discussed. The students were questioned in role by the students who had watched, as to their actions and reactions within the scene.

The notion of medical research was discussed in the next class and the possibilities of curing particular afflictions were talked about. The implications of curing somebody of something, which in most cases they had been born with, were extracted and the students returned to their family groups

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to discuss in role the advantages and disadvantages of seeking a cure. In the following class each family group was interviewed by two teachers in role representing a social worker and doctor. They were asked about their particular family life and how the handicapped member fitted into it. The risks related to a medical operation were discussed. The students were asked to foresee the changes in their everyday existence if the operation was successful.

This unit of work illustrates the gradual establishment of commitment to different experience perspectives in the students. The teacher created a social context which was strongly related to that which already existed for the students. She then utilized their individual experiences of the particular topic under scrutiny. A shared group experience of a handicap was also created, and this "simulation" was used to crystallize the focus of their attention which had been developed in the previous classes.

CLASS	COMMENT	Form 2
Teacher asked students about the show: if they were going the following day. The conversation that followed was very light-hearted. Class was becoming excitable and rowdy. Teacher paused. Teacher: I've got a couple of things. I'll tell you and you can choose. At the show, have you ever seen the Hall of Mirrors? Four students said that they had. One student response was: Oh no, not mirror exercises. Student rowdiness persisted - they were overexcited and restless. Teacher paused again.	Teacher introduces frame of context. Casual entrance and friendly conversation. Indication of student expectation of 'mirror' exercise. What was introduced to the students coincided with the mood of the students rather than deflecting it. Students were not willing to focus on instruction or develop discussion. Teacher's 'pauses' were effective in calming the atmosphere but not sufficient.	
Teacher: We are going to make a four-way mirror. Two of you are A and B who walk into the hall of mirrors. At the end of the maze, these people hit a wall and become a mirror image of another two who walk in. Try and show by gesture and movement what kind of mirror they are looking at. At the end of the supposed exit, do whatever the other people do trying to get out.	Transformation exercise based on sense of sight and movement. Instructions involved a detailed sequence of events.	
The two students enter. Both talk a lot and their movement is hesitating. Students use the wrong sides of their bodies as reflections.	Students were unsure of the sequence, but they participated willingly.	
Teacher produces a real mirror, students realized the difference and continue.	This allowed the students to solve the problem themselves.	
Teacher left this exercise.	Students had not coped with this sequence so could not imaginatively realize the sequence or possibilities within it.	

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CLASS	COMMENT
Teacher: We are going to set a problem for the audience. You will work out the story. Then you will need to work out where you put the audience. How do you cater for a specific audience?	Problem for a specific audience - students to develop ideas in a form suitable for communication to an audience with specific needs.
Teacher gave each group different problems: Your audience is..... Work out action for them.	
Teacher worked with each group. Both groups were enthusiastic - teacher accepted suggestions, without comment or judgment. She did encourage students to listen to each other.	Teacher is accepting and tolerant. Assists groups by asking questions which focus the students' attention on the problem. She never questions group choice. This preparation was extensive - the students were very absorbed. Students make their decisions on a verbal basis through discussion.
Teacher suggested to one group who were to share their work with a blind audience, that they work close to the audience and blindfold the audience.	This group were so concerned with what they were doing than specifically on the audience.
This group did a segment from a cricket match with compere and sound as the major means of communication.	
Discussion followed - students suggested more sound be made on contact with the ball. Students in the audience said that relying purely on hearing enabled them to conjure up pictures.	The audiences watching both groups were very involved with the performances: the concept engaged their imagination.
For the second group, the teacher asked the students to put their hands over their ears to watch. Teacher waited until audience were quiet and the group mimed and moved through the setting up and bombing of a bridge. Work was very cohesive and effective. Students in the audience were very approving and selected particular aspects with appealed to them personally.	

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CLASS	COMMENT
Teacher asked students if they wanted to work in pairs or larger groups. Students chose to work in pairs.	
Teacher: The idea is to get rid of something or someone. Do it three different times at three different speeds, slow, medium and fast. Work on anything you like. Talk in this one if you want to.	Teacher set tight structure within which students could develop their own ideas.
Students prepared quickly: One or two suggestions and idea was chosen by general consensus.	
Students showed their work.	
1st pair: - Target practice. Images were prosaic and undefined. Did fast speed first and slow speed last. During slow speed, students' movements became affected and effeminate.	
2nd pair: - Accident while chopping wood. Very hurried - bell rang. Work was ineffective.	This last section of the lesson required greater preparation. Students realised the end of the lesson was near, consequently preparation and performance was rushed.

The first two activities in this class were based on considerations of the senses: in the first, divided on a co-ordination of sight and movement and the second, on communication with a group, deprived of one of the senses. These reflected the teacher's concern with communication: and the students sharing their work with each other in 'performance'.

The first part of the lesson was hampered with detailed instruction which followed a fairly brief introduction to the context: the Show. This context seemed to add to the excitability of the students; consequently they seemed disoriented by the instructions.

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The second part of the lesson was in complete contrast to the start of the lesson. Factors which contributed to this were:

1) the students had a clear, concise focus - instructions were accessible.

2) the teacher was available to support the groups in their preparation.

3) the time for discussion and preparation was sufficient.

4) students were imaginatively involved.

5) students' control of ideas and form was evident in showing their work.

6) the classroom atmosphere and tone of this section of the lesson was based on co-operation, sharing and constructiveness.

The third section of the lesson emphasised the students' control of the medium in a technical sense: that is, physical control. Given more time, it might have worked better.

The teacher's basic objectives re developing student relationships and students developing effective communication of their ideas are reflected in this lesson.

The break-up of the lesson into three parts reflects her concern to develop student flexibility and adaptiveness.

CLASS	COMMENT	Form 4
Teacher told class to do warmup on their own. This worked with one student starting, others following until someone changed the exercise or a student following their own series of exercises.	The physical warmup serves orient the student's attention to his/her body. In this sense,it functions as input to the drama which is to follow. Students are encouraged to initiate their own kind of warmup.	
Teacher asked class to sit in a circle on the floor.	The shape of the circle indicates a time of sharing and contributing.	
Teacher said she wanted the class to do a detailed type of improvisation on the general theme of a country girl coming to the city. The teacher asks for a series of contrasts. Students are interested and responsive.	Teacher indicated the content - "country and city" and mode - "improvisation". She also gives the students an indication of her own expectations as to how they do the drama - "detailed". This can be useful at the beginning of a lesson in that it focusses the students' attention and imagination. The requirement of "detail" implies attention to small things as well as emphasis on observation.	
Teacher asked for differences between country and city. Students: freshness - smog quiet - noise Teacher probed further: hospitality - aloofness friendly - unconcerned The teacher, who originally came from the country, cut short some of the students' romantic notions about country life by relating aspects of her own experience, and probed further. Students: close relationships/crime. Language differences were discussed. Students: freedom to move - movement is restricted.	Students' perception of the country does not match the teacher's. The teacher's action implies she is interested in "fact" and she provides an example from her own experience to make her point in a concrete manner. This also serves to stimulate the student's memory and imagination, which is reflected in their following contributions, eg silence of the country lead to differences in language between city and country people.	
Teacher asked what attracted young country people to the city. Students: night life beaches company of other people.	Teacher encourages students to expand their awareness by relating what they have articulated about country life to their own experience as city dwellers.	

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CLASS	COMMENT
She followed this by asking what might attract city people to the country. Students: peace and quiet freedom of movement solitary people are friendlier not restricted closer to nature Teacher introduced structure for students' work.	The students select and articulate what they feel are the values of country life. In this discussion, the students were quiet but concentrated. The atmosphere was companionable with student contributions flowing easily with, for the most part, the teacher and other students accepting contributions. All students were participating.
A teenager aged 18-19 <u>has</u> to come to the city. She is unfamiliar with the city and does not know many people. Poses question: What types of things will she come up against?	The teacher sets a highly structured improvisation which focusses student attention and choice on specific considerations: Her choice of a young person aged 18-19 encourages the students to relate their own experiences of being lost and/or bewildered to incorporate a new context.
She then specified four different sections to be included in the improvisation. 1) job interview 2) finding a place to live 3) making new friends 4) entertainment The students were asked to decide why the person has come to the city. They are asked to make the improvisation fairly realistic and to consider the person as not dumb or unintelligent, but just confused and bewildered as to what to do.	Teacher reiterates the tone of the work - to keep it 'realistic'. This also limits style.
Teacher asks what kinds of things might seem threatening. Students: names of places/directions drugs	Teacher sets what might be a beginning. Her use of the word 'threatening' implies that this is how a country person, unfamiliar with the city, perceives that place. It provides an emotional import to the situation.
Students divided into groups of five and started working. Groups worked for a few minutes and the teacher suggested they reverse the process and work out how they might make friends with country people.	Groups started working very well. The teacher was not watching the beginning of the process.

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CLASS	COMMENT
She posed the question: How would you get to know people? Students: milk bar club next door neighbours Groups started work again.	The former set of instructions were very specific and elaborate: This instruction, while retaining the thread of 'knowing one's way around', asks the students to discard the earlier instruction of getting a job, finding a place to live and limit the drama to getting to know people. Added to this is the obvious complication, after very careful and detailed earlier instruction, of changing one's perception completely to the other person's point of view.
Teacher moved around groups to listen and answer questions.	Teacher had to clarify to each group what was meant.
Both groups took a long while to agree as to what to do and how to do it. Once a course of action is decided within the groups in this class, students allot themselves roles and this is usually accepted. Students had just started rehearsal when the bell rang.	

The introduction of material into this lesson was very carefully planned and executed. Students were very interested and involved in the subject matter and their responses indicated the breadth of involvement. The teacher gradually explored student conceptions and knowledge of the area to encompass the improvisation. This discussion period allowed a general exploration of the material and particular aspects of the experience. The first improvisation set was specific and structured and took into account many aspects of the discussion. At the same time, it might be considered to be too specific - eg job interview. This was not an aspect of the discussion and seemed an imposition on the work to follow that discussion, especially as other aspects of the instructions reflected the discussion.

Structure and, indeed, highly structured lessons are useful in that they provide limits, or areas to be explored. However, this instruction, which constituted a setting of sequence, seemed to impose too heavy a superstructure to adequately allow students to form and crystallise in some way their earlier experience.

The limitation of the sequence by the second set of instructions together with the reversal of perception was confusing for the students. The students' desire to make something out of the early discussion was reflected in that in further discussion in their groups, they did conceive possible improvisations. Time prevented the execution of these.

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This lesson, after a good beginning, indicates that it is essential for teacher and students to 'bounce off each other' - it is essential for the teacher to sense what is going on - this requires careful and constant listening and observation. Any structure must reflect this and, in the end, be flexible enough to alter to accommodate student response.

It was in response to the pressure of time that the teacher altered the instructions - the bell always looms as a pressure point in drama lessons. However, the reversal, to see the situation the other way around after work had begun, merely seemed to confuse students and dispersed their concentration. It took quite a time for concentration to be focussed and for work to proceed again.

CLASS	COMMENT	Form 2
A conference was in progress in the room next door so there was need for quiet. Group had heard about a previous lesson with another group and wanted to know what it was about and the teacher explained. Then she proceeded with the lesson. Movement in different directions - hunchbacked as fast as you can; hunchbacked as slow as you can. Old King Cole was a fat old soul. Used freeze technique as control.	Students are very eager for the lesson. Have a very relaxed and sociable relationship with teacher and each other. Group never ask questions of the work and respond very quickly. Full of enthusiasm and co-operative. Movement was excellent - freeze was not, but was adequate.	
- shortest little person in the world; add in your own sound and crawl from one end to the other - you're as small as a fleck on the carpet. If you collide you stick together and you all have to move at once.	Freeze (control and concentration) improved as the game progressed. Some collided (mostly accidentally) and attempted to continue together.	
Complete group seemed absorbed in this activity. Minimal amount of shoving, or distraction. Students were asked not to speak to each other. Spread out as much as you can. This works on an elimination basis. On signal, you're going to join up different parts of your body with someone else. Must be spread out. Group moved around - on freeze signal, eg half leg, half body or both, so long as they were joined. Many were eliminated so teacher allowed them to add in one step before joining, eg half body and one arm.	Focussed attention purely on physical activity Group talked during joining up - giving instructions. Teacher adjusted game structure to suit the space.	
Students who were eliminated gave directions for linkups. Teacher gave last instruction - join lips.	This tempers the competitive aspect of the game.	
Students sat on rostra and the teacher stood. This is an Activity Transformation. I tell you where you are, what's going to happen. You decide WHO you are. In each one, there'll be a job.		

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CLASS	COMMENTS
1) Getting onto a busy train in peak hour.	Students started immediately.
Half a second to go before the train leaves a man appears in a remote control wheelchair. He has to get onto the train. Solve the problem.	
Some students took on roles but the majority just looked on. Lookers on tried to get involved but unable to.	Exercise (one man in a wheelchair) did not provide sufficient room or focus for the whole group. Instructions too fast - did not allow students to get into role. Insufficient encouragement to do this. Teacher focussed solely on solving problem.
2) You are all on a school excursion - set up the camp and have lunch.	
Teacher sat on rostra and designated all roles and activities followed.	Students completed instructions - role was negligible.
Next morning some of you think it would be a great idea to play a game of cricket.	
Students chose their own positions in the game - roles were flexible and at times non-existent. Ball rolled into the river and students robbed the teacher's tent - stopped.	Student initiative - teacher reflects playfulness of the students. An excellent rapport exists between teacher and students.
Fine, good. Come and sit down. Group sat on rostra, teacher stood.	
In pairs, one of you will be in a chair, sitting at all times. I'll tell you what the relationships are and you can take it from there, then we'll show it. We'll all have to see if we can work and what the relationships are when you show it.	Problem-solving.

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CLASS	COMMENT
Teacher went to each group and gave instructions. Do it in mime first then we might add words later on.	Teacher limited students to action only - this limitation emphasises the need to communicate effectively through the use of body - gesture, movement, expression - and through the use of spatial relationships.
Couple of minutes to prepare. One student tried to eavesdrop on teacher and another pair - all very lighthearted.	
First group - hypnotist and patient. Excellent concentration; became too much for one student who giggled and could not stop.	Every attempt is made in these exercises by the students to reveal to the audience very clearly the relationships and what is happening. Concepts are well within the students' grasp.
Second group - restaurant, meeting an old friend. Ideas were not clear. Teacher probed others as to why. Students provided clues. Criticism and suggestions were well taken.	Emphasis on why this did not communicate. Students relied too much on silent verbal medium without actions to communicate.
Third group - continental barber. Excellent stereotypes but dissolved into cliche and repetition.	Where humour clouds development of the scene, the teacher does not condemn this but lets it go. Audience is happy.
Fourth group - dentist. Complete cliche. Grossly exaggerated but funny to the other students at the beginning. Halitosis etc.	
Lack of truth within scenes which are run more for humour. Each scene was commented on. Teacher used murmurs of other students as basis for criticism.	Teacher controlled the discussion. Teacher bases her comments on audience's reactions and comments as well as what she sees. Criticisms highly constructive in terms of audience/actor relationships.
Students chip in their bits and on the whole, it is well taken. Teacher was going to show the rest using words - Bell!	Emphasis in these last scenes is on communicating the idea to the audience, ie to convey the sense of the situation through action.

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This lesson was highly teacher controlled: to develop the students physical expression and movement. The working atmosphere was excellent - light-hearted yet the students' concentration was high. The work interested the students and they worked at a very fast pace. These students have the facility to organise their work in groups quickly and co-operatively although there are some students whose contribution in the groups is still a listening one. However, they are all involved.

In the activity transformation, character/role was only touched on by students during the exercises. Perhaps the speed of presentation of the activities, which generally served its purpose well, did not permit the teacher time to elaborate or encourage this development. As it was, the students merely carried out instructions with some invention on their own part. The criticisms which were highly constructive in the last part of the lesson I think, are symptomatic of the working atmosphere in the class - tolerance, acceptance and co-operation. The level of concentration in this last section was very high on the parts of both participants and audience. The teacher emphasises communication and clarity. The teachers presentation of diversity of ideas, problems and situations make for high involvement and interest.

CLASS	COMMENT	Form 4
Sat on floor in a circle. Lights were on. Continued from last class where students neglected the theme completely.		
Improvisation - on the spot things but must think all the time; must have a reason for entering in character. You must add to what is happening, to mix in. Add some element, some surprise. Don't have to stay in until the whole improvisation is finished every time. You can leave and set up something separate or go.	Spontaneity Conception Motivation Building scene Appropriateness	
Reason for coming in, reason for staying and leaving.	Teacher stresses motivation for action.	
No need to scream, speak at once. The trick is to keep things going, to feed each other.	Implies listening to avoid blocking. Flow Destructive/instructive	
Gave example of one student - we did not know who she was, where she was.	Did not communicate to the audience.	
Person who comes in must set the scene - can change the first character doing this.	Students found this confusing. The teacher is trying to stress the importance of flexibility.	
Listen - feeding can change what you are doing.	Listening ("can"implies possibility & question).	
Accept - What the other person is saying.	Acceptance (without question).	
Think on the spot.	Asks for reaction.	
No question/comment. No interchange with students during this lecture.		
Talked about telephone conversation - don't need factual information - can feed false facts.	Implies facts of situation are established in other ways. Depends on purpose set up within scene.	
Build a scene - add to it one prop in scene - person who comes in brings more.	Basic instruction.	

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CLASS	COMMENT
1) Student started - painter and easel. Another student came in as artist's model.	Imaginative situation - alien to their own concrete experience.
Both students - Italian accents. Sensual, stereotypical model's pose.	Fancy, fantasy.
Another student came in as artist's wife, advised on painting and then left.	Elaborated (kept role down to limitations of lecture - no screaming - and left).
A fourth student came on as the model's husband and gave some intent to the whole thing. She reacted with everyone, played it cool as put-out husband.	Gave scene purpose/focus.
A fifth student came on as artist's mother - uncomfortable with accent.	Could not accommodate experience because of technical difficulty.
After three minutes scene became melodramatic - cut.	Could not develop the idea. Basic image perceived and developed as melodramatic stereotype.
2) Student started supermarket scene. Nose in the air. Superficial, gossips - totally unsubtle. Other students entered in much the same way or in complete contrast. Captured the hasty bustle of a supermarket but nothing else.	It became repetitive and fizzled.
Teacher criticised some for not coming in with props.	Teacher implies importance of basic instruction.
3) Student set up bar scene, talking to invisible barman. Second student filled in as barman and tried to lead the scene. Third student came in as someone starving who had just been punched in the throat. Fourth student as guy on con with first student.	The entrances were startling but the scenarios did not progress further than this. Place - cafe or bar was confused. Food served varied from booze, spaghetti to scones.
Fifth student as manager. Sixth student as customer, got soup and claimed there were rats in the soup.	Although the students followed the instructions, the foundation of this kind of work (Spolin) was not understood - where, why and concentration was not focussed - imperative to Spolin style or work is reduced to superficiality.

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CLASS	COMMENT
First student - cool, controlled, subtle, sat back and watched after fourth student's entrance.	The why (Teacher - "reason" or "motive") disintegrated to the level of individual impact - suggestion of individual need - underlying level of competitiveness. The students are impatient because of the brevity of the work. No exploration which means layers (entrances in this case) don't settle or develop. Teacher's comments demonstrated a misconception of Spolin and of the dynamics of the group interactions.
Teacher developed instruction. Set up two easels - covered them with material.	
Situation - two people meet on the street around a corner.	One to initiate discussion the other to adjust and follow.
Teacher said situation could be startling, shocking, high-powered or off-putting.	Instruction not clear in focus. Levelled out at action/reaction of certain kind. Emotive input/ suggestion.
One person speaks, the other has to react without thinking.	
Divided class into pairs and separated the pairs.	
Student 1 and Student 2. 1 called 2 a foul disgusting thing. Disintegrated to yes you are/no I'm not.	
Student 3 and Student 4. Student 3 paranoid, "Don't touch me, you murdered all the girls".	
Student 4 attempted to become policeman to convince her she was policeman, did not work.	
Teacher asked Student 4 how she felt. Student said she was shocked, muddled.	

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CLASS	COMMENT
Student 5 accused Student 6 of leaving her alone while 6 went philandering.	
Student 7 accused Student 8 of looking like yesterday's lunch.	All worked on a feverish high pitch and none developed beyond the level of confrontation.
Repeated exercise - changed pairs.	Group changed the energy level of its own accord.
Student 8 started conversation with Student 1: where have you been - pub - what have you been doing? See you, etc.	This was mundane in comparison with earlier one but much more real.
Student 1 became a wife in labour. Student 3 adopted role of confused husband.	Very low pitch sustained by Student 3. Student 1 simmered down to adjust to this and the scenario developed.
Student 4 banged into Student 5 and accused her of clumsiness. Student 5 said she did not mean it and apologised but was irritated.	Lower pitched again and truthful.
Student 6 accused Student 7 of stealing something and demanded it be given back. Student 7 protested and eventually attacked her.	Student 7 had been edgy throughout this class - on the outer but intent and concentrated. Student 6 different from usual - aggressive and attacking.
Teacher asked which was easier. Students agreed both were difficult because they did not know what to expect. Agreed it was easier to make the first remark - knew what they were doing.	One of the major points of the teacher's lecture was to feed and accept. Structures used and timing worked against this being able to happen adequately.

Unless stated, the teacher did not comment between these exercises.

Logic of the series of exercises suggests the teacher was trying to encourage controlled, spontaneous interaction through "building the scene". The teacher attempted to channel the exhaustive energy level of the group's earlier work - to hone it down so it could be more constructive. The exercises come from Viola Spolin whose improvisations are geared to intuitive experience - what she calls spontaneity.

However, the structures Spolin uses are very specific - problem to solve, point of concentration and side coaching. The latter two points were missing in this class and the former point floundered. The latter structures are vital for the success of this style of work - they allow the teacher who must be constantly alert to bring in fresh acting problems to solve difficulties which come up. The goal is specified and all

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efforts directed to it instead of the goal evolving or not evolving out of the activity. The point of concentration is underlined and stressed by the teacher side-coaching throughout the activity. The side-coaching aspect is important because it encourages students to evaluate what they are seeing rather than allowing judgments to happen purely on the level of personal prejudice.

One example of the latter kind of judgment was the bar scene where problems happened but solutions were attempted at the expense of another person (witness the number of insults which were made problems in the improvisations). The element of competition introduced within this kind of drama brings with it its own scale of values - the end result becomes more important than the process - the external layer more important than the guts of the problem.

The input of the teacher at the start of the lesson encompasses all the wisdom of the Spolin book but too much was combined into one session. Spolin separates each of the ideas - building, accepting, blocking, interaction, who, where, why, into blocks which are at least a whole lesson in themselves.

The students' responses in this class demonstrated just how slowly these structures and techniques need to be marked to have effect. There were only flashes of things working harmoniously throughout the class - the high energy melodrama was the drama.

At the end of the lesson the pace of the students' work slowed as they tried to consolidate and concentrate their work at an appropriate level.

CLASS	COMMENT	Form 4
Teacher asked the group to divide into heights from the tallest to the shortest. Divided them into two distinct groups - societies. They were asked to go away and talk about the qualities of those societies, suggesting that areas such as beliefs, idols, how you live, are you representative of a larger group? Are you territorial?	Students are divided into two groups and asked to develop a social context - to create differences.	
	"Idols" were seen by the students as movie stars. The teacher is not asking for character or role, but rather for a set of basic social codes.	
The teacher then wrote these on the board while groups started working. Students were well motivated in discussion in which difficulties were ironed out and problems solved in a friendly way.	Teacher reiterates instructions.	
Teacher divided the room into three sections: two groups in diagonally opposite corners with a central area, covered by a carpet square. In this central area was a common water-hole and a common tree with a big seed-pod.	Divisions in territory are carefully delineated.	
She then asked the groups to go about their everyday business. Teacher then stated that there was to be no conversation across the common ground. She then asked each group to establish what the tree is to mean in each society and asked them to use the tree the way they wanted to.	Teacher begins to place tension into the situation.	
	The students are encouraged to examine and discover possibilities in their ordinary relationship to the environment as a member of their society.	
	Teacher restricts choice of action to build belief and commitment. Each group is to articulate - make explicit to other members of the society what the common ground means. Teacher leaves important decisions to the students so they build their own frameworks for action.	
One group started picking and collecting seeds and the others tried to chop it down, refusing to have anything to do with "common peasants".		

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CLASS	COMMENT
Teacher stopped them: Right, that's one solution. What about another?	Teacher accepts their decision as a solution. At the same time, she suggests that there might be others.
The groups sat down and talked. The students were committed to solve the problem but the conversation was loose and fragmented. One student suggested a meeting with the other group's teacher - this suggestion was accepted.	Teacher follows closely but does not interfere.
The following conversation was very heated and eventually degenerated.	Both groups were rigidly entrenched in their sets of attitudes and values.
One group stated they were white Europeans and the others said they were blacks.	The conflict also reflected a contrast between city and country/sophistication and primitive; covering many issues and contrasts.
Teacher suggests that they find a compromise for mingling the two societies: the two groups were confined to the common area.	Teacher implies that some flexibility is required to solve the problem
Teacher reiterates the problem of being forced to share common ground.	Teacher reiterates the focus.
Neither group was willing to give too easily and objected and blocked possibilities.	
The problem was brought to an abrupt conclusion.	
Teacher asked why they had such strong territorial rights. She also asked why their attitudes (in role) were so firmly fixed.	Teacher focusses on the basic problems of the conflict.

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The role play of these students in this lesson reflected great co-operation and sincerity. The students started developing roles in their initial group discussion. They did not break role for discussion and then continue the role play. What did occur was that they would drop role for a short time at any stage then continue - what Slade describes as "running play". This did not destroy concentration or sincerity.

The students' initial engagement in the drama was to make decisions as to what would constitute the foundation of their group: they formulated ideas on beliefs, idols, lifestyle and territory. They were asked to build a concrete example of a society. What they did was to create two sets of values and beliefs which reflect the world they live in. While the students perceived and stated that the contrast between the two groups was a racist conflict, what the role play reflected and what remained implicit was the conflict between country values and city values and the differences in lifestyle. The students employed what they knew and understood. The two sets of values and attitudes were represented as opposite poles and were set to such an extent that compromise could not be accommodated.

The teacher limited the situation in terms of groups and areas as well as providing a focal point in the environment as a problem. Throughout the rest of the lesson, the teacher focussed questions for the groups to develop their course of action and to enable them to reflect on the problem.

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CLASS	COMMENT	Form 2
Teacher asked students to lie on the floor. She asked them to close their eyes and relax throughout their bodies. Asked them to listen to sounds inside the room, then asked them to listen to sounds outside the room. Teacher quietly went around the room and asked them to listen to the sounds she made: six sounds with a texta against different surfaces - scraping, tapping etc. Students were asked what the sounds were.	A relaxation exercise which orients the students to their bodies. Teacher spoke very softly and slowly. Gradually, the focus of student attention is drawn to the room around them, then to outside the room: listening elicits attention and concentration. A problem solving exercise which demands the identification of direction and surface. To a large extent, this entails recalling the layout of the room and identifying sounds on textures of objects. The sound of footsteps was a helpful indicator of the direction.
Students were asked to lie on their stomachs. This seemed difficult for some who became restless. Teacher asked one student to make the sounds. He made five sounds with the texta again. Group were anxious to call out answers. Another student made sounds. All were guessed except one which was not revealed by teacher and student: keep it a secret.	Student involvement was high - quiet and concentrated. Teacher hands over initiative to students who make different sounds. This student was very pleased to have fooled the others and was not pressured to reveal what the sound was.
Group spread around the teacher and all lay on the floor. Teacher: What I thought I would ask you about today is about dreams. Can you tell us a dream you remember?	
Student response was very enthusiastic: students who do not often offer a contribution were speaking loud and clear. Students: Being chased, then flying. In terrifying situations where a person cannot move or speak. Falling down cliffs and great holes that swallow a person up. Sometimes being aware of dreaming but not able to wake up.	At this stage, all the students started talking at once. Instinctively, this changed and students handed a chance to speak from one to the other. This early part of the discussion was mostly handled by boys who are often reticent to talk to the whole group.

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CLASS	COMMENT
Teacher asked about recurring dreams and examples were related by the students. Teacher asked if they ever clearly saw themselves in their dreams. Students: general yes. Students mentioned seeing shapes in different things - wallpaper and books: the effects of light and shadow. Teacher asked how many dreamed in colour. Students: varied differently from sad to happy dreams. Teacher mentioned another student who dreamed in colour and cartoon.	Teacher subtly leading the direction of group discussion by asking questions. In between, she waits until the students are all finished. The students seemed very relaxed - a strong feeling of group trust and solidarity. Students related well to one another. They were happy and enjoying the discussion and enjoying listening to others.
Students talked about powers in dreams, objects that protected and dissolved. Teacher asked about water dreams. Ambiguity of the statement was noticed by some but no issue was made of it. Teacher related one of her dreams. This was taken up by the students - Students: dreams of being trapped with no way of escape. Teacher asked students to think of some good dream. Students' responses were mostly concerned with the future and with winning things. A few hinted of dreams they "couldn't tell here". One student told of a good dream where his feet grew to crush huge slugs that were closing in. This led to a spate of 'creepy-crawly' dreams.	Student interest in the content did not wane - the strong feeling of security and friendship allowed people to speak freely and spontaneously. Student responses were not superficial but led to further discussion. The teacher functioned as participator and contributor.
The teacher reacted physically to these which were related with gusto and great detail. Students continued. Students were still talking animatedly on their way out.	Teacher's playfulness and spontaneous response contributed to further discussion.

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This lesson was very carefully planned. The day was very hot and in the morning before the class (in the afternoon) the teacher darkened the room and turned on the air conditioning. This made the room very pleasant and relaxing to be in: as well as providing a blatant contrast to the outside environment, it helped create the feeling of a private space.

The teacher wanted the group to have a lesson without pressure to "produce". She wanted to build a sense of groupness by creating a relaxed atmosphere in which individuals could freely relate and exchange ideas and feelings. In light of this, she felt it was important to assume the role of participator for most of the lesson.

The first part of the lesson was kept short but it was not so short as to be ineffective. It functioned to relax the students and to encourage them to listen.

In the second part of the lesson, the discussion flowed easily, without great effort on the part of the teacher or students. All students were willing to share their experiences and listen to others. A sense of freedom prevailed together with group trust and solidarity. The teacher in this situation was relaxed, casual, open and responsive: entering into a sincere and motivated relationship with the students.

The discussion revealed that dreams and their consequent import of emotion, despite their privacy, are repeated in different forms in each person's life. In this situation where the students felt free to share feelings associated with their dreams, there is with it a sense of solidarity and commonality.

This kind of lesson,conducted with casualness and responsiveness, including humour and seriousness, maintained itself at an appropriate level: it was not morose - nor was it psychodrama. It was a simple sharing of experience: in this process, through listening and contributing, areas of overlap in experience occur. This, of its nature, is part of the dramatic process: where one's self-concept is extended to incorporate the other; where one conceives the experience of another as being your own - whether it be similar or different.

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drama in education

INTRODUCTION TO SECTION THREE

This section looks at the relationship between student and role, between subject and object. The reality of the role or object is determined by the student - this relationship is the basis of spontaneity in drama and is called identification. Identification and imaginative projection are integral to the dramatic process, if drama is to be neither purely objective nor purely subjective.

SECTION 3 - IMAGINATION AND SPONTANEITY IN DRAMA

Drama in education is child-centred: "it is a specific and definable relationship between the individual and the external world". (1) As Peter Slade (1954) stated, in the dramatic process, the child projects him/herself into imagined roles and situations: it involves "stepping into another person's shoes".

THE DEVELOPMENT OF THE DRAMATIC RESPONSE

D.W. Winnicott stated that the individual's capacity to stand in another person's shoes is related to his/her ability to object relate. He claims that this is dependent upon and develops from the stage in the infant's development in which he/she moves away from perceiving the world as a totally subjective phenomenon to a perception of objective reality. Before this can happen, the infant conceives the worlds as being part of him/herself - it is a subjective phenomenon. Where mothering is"good-enough", Winnicott claims that the infant's reality is that he/she creates the mother or the breast. Paradoxically, the infant could not create the breast or mother had the mother not already existed in the environment.

As the infant develops, the mother creates the space between herself and the child in play. Into this space, the child draws objects from the external world which stand symbolically for the separate mother. Winnicott calls these objects endowed with subjective meaning, "transitional objects". These objects are neither purely subjective nor objective - they are "subjective objects". The creation of the transitional object enables the infant to move from a position of universal omnipotence to an acceptance of objecitve reality. It represents the infant's early steps towards individuality.

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(1) McLeod, John, Drama: A Curriculum Statement, p1

This space between infant and mother, Winnicott describes as 'the potential space': 'potential' in the sense that it is determined culturally and in terms of experience. He claims that it is in direct continuity to play, cultural experience, imaginative living and creative response. It can be described as the space between the inner reality of the individual and the shared reality of the world external to the individual. It is an area between subjectivity and objectivity in which they are interrelated but separate. This space becomes filled with products of the creative imagination and it is the area where meaningful symbols are created. However, Winnicott stresses that the importance of the transitional object or transitional phenomena is not so much its symbolic value as its actuality. The fact that a transitional object such as a piece of blanket is not the mother, although symbolically it stands for the mother, is not so important as that fact that it is a real object which the child endows with meaning. The other important facet of this area between subject and object is that it is allowed to the infant and, as Winnicott states, it represents the early stages of the use of illusion. The value of this illusion is inherent in the acceptance or toleration of the paradox in the subject-object relation: that is, the object or phenomena is at once separate from and external to the subject (it is "not-me") however, its presence is necessary for meaning to be created.

This illusion or subject-object relation functions where students are actively engaged in exploring and learning through created roles. The "role" in drama is a broad term which refers to another person, quality, feeling, attitude or a particular way of behaving. Stanislavski (1937) claims that role playing involves firstly, the student discovering the basic point of similarity between him/herself and the role.

This is based on relating the emotional import of the role as perceived by the student with the emotional memory of the student. Hence the emotional import of the role of the employer must strike a certain emotional response within the student. This is the basis of the interplay between subject and role. Secondly, Stanislavski maintained that this relation between student and role must be extended to more fully encompass the role. This aspect of identification in role play involves imaginative projection. Both identification and imaginative projection are essential if role is to be created. If a student is to take on a role, for instance, of a woman employer he/she must rely on her perception of that role; thus the role is external to the student for in reality, the student is not the woman employer. It is part of shared reality. The student's involvement in role is dependent upon identification with that role. "Identification in drama is the process of the individual conceiving within himself states and ranges of behaviour, even those in which he is not involved." (1) Identification is dependent upon the student's perceived relationship of the role to his/her life. Just as what is perceived as reality by the infant is accepted by the mother, so asstudent's perceived reality must be accepted and tolerated by a drama teacher. This is probably the most prominent feature of the relationship between spontaneity and imagination in the dramatic process. The basis of spontaneity is that the perceived role must provide opportunities for meaningful action which relate to the student's capabilities and experience. Out of this arises commitment to the experience and a sense of control within one's limits. If this cannot be accommodated, identification becomes largely a matter of external involvement and imagination is relegated to the superficial. Through identification, the student extends his/her self-concept to incorporate the role. To create the role of the woman employer, the student must find the "woman employerness" in herself.

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(1) McLeod, John, Drama and Creativity, p11

The student's own experiences and feelings are the "data by means of which through imaginative extension, we come to apprehend the states or feelings of other people". (1)

The role of the woman employer is not a fixed entity like a specific chair may be in the external world. The student's perception of the role may comprise emotions, feelings, ideas, images, memories in various combinations unique to that student: these are elicited by the role. The student's perception of the role is the object of the student's imagination. In respect to the woman employer, what may be entertained in the imagination, are concepts and feelings related to the student's own experiences, for instance, of leadership, power and/or responsibility together with aspects of the student's experience of authority figures or employing bodies. The role or object is viewed through the perspective of the student's own experience and his/her feeling in relation to this. The freedom inherent in the imagination in terms of the subject-object relation enables the student to seek solutions which extend his/her experience rather than being a self-projection relying on what is already known. Thus the student is not merely confined to forming new combinations from previous experience nor necessarily bound by the external world or by memory. Within the imagination, the student is able to extend and transform experience, to change what is found. Added to this, emotions can be firmly aligned to action.

The object or role serves as a catalyst in the imagination through which and subject to the influence of feeling generated, the individual is able to establish a conviviality with the role. Intuition guides the process. Within this interplay of subject and object,

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(1) Reid, Louis Arnaud, Ways of Knowledge and Experience, p238

the student is using his/her experience and feelings to perceive the world from another point of view. Identification is not a simple equation nor simply a cognitive process. It is a relationship of student and role in which the created role is established intuitively without recourse to comparison or examination. It is a two-way process in which "self enrichment alternates with the discovery of meaning in the world". (1)

By imaginative projection in identification, the student is extending his/her self-concept to incorporate and transform this view of another, to see the world from another perspective. In this sense, drama can be viewed as a means of breaking down the illusion of individual selfishness in the interests of a more inclusive reality. In drama, the student is able to conceive the life of another as being directly continuous with his/her own.

When viewed this way, drama does not involve imitation. It is the real conception of a student in which he/she accommodates sameness and difference in which the created role is an image - a representation, both of the student and of the role. It is a synthesis of subject and object where the object is invested with part of the subject and the subject's perspective is modified to incorporate the role. The created role may be a symbol but this is not so important as its actuality.

In drama practice, roles are often given to the student by the teacher, or in interaction with other students. In movement and improvisations, role is often chosen by the students alone. Drama by nature is a communal or interactive experience. The student's role may be created completely within the dramatic interaction as in Spolin's methodology, or evolve from beginnings made previously.

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(1) Winnicott, op cit

The creation of the student's role can be described as the inner drama. Within the dramatic interaction, the inner drama (student's role) is continually adjusted within the external drama (the interaction with other students in role), thus continual feedback is provided. This is essential if the role is to be spontaneous. The interplay of inner drama and external drama enables the student to find or establish the role within the communal or external world - the realm of action. In so doing, the individual is permitted to share with others an aspect or aspects of his/her inner experience and to create further meaning by relating his/her experience to that of others. It also permits the individual to preserve his/her feeling and conception contained in the role in a form which can be held, thus reflected upon.

Inherent in the subject-object relationship, the basis of identification and projection, are the notions of subjectivity and objectivity. The terms are relative. To some extent, all objects are subjectively conceived. However, these ideas provide a useful means to apprehend and understand some manifestations of the dramatic process. At the same time, they lend weight to the point of view presented. An internal orientation to subjectivity or objectivity can function to inhibit imaginative identification. There are several factors in a classroom which facilitate what can be called objective drama and subjective drama.

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OBJECTIVE DRAMA

As Witkin (1974) noted, there are two basic frameworks which function in drama in education. There is a real framework: the set of relationships between teacher and students and between student and student. This exists from day to day. Related to this, there is the artificial framework of the drama. The distance between these two frameworks can effect the students' involvement in drama. Where the ranges of feeling (1) and experience of the artificial framework are a long way removed from the real ones, feeling is pointed away from the subject to a consideration or examination of the object largely in terms of external realities.

In this relation to objectivity, the subject's feeling and experience function only in terms of execution of the role or idea. The student becomes a vehicle for expression rather than an active creator of personal expression. In this relation, the student does not perceive a relationship between self and role so there is little or no engagement of emotion and feeling. When the student participates, he/she takes on the role like putting on a hat in a status game. The role often manifests in a stereotype because no personal relationship is perceived by the student with the role. Objective drama fails to incorporate the student's feeling and experience. The role taken is a manifestation of objective reality rather than an imaginative representation.

A knowledge of the external world is essential for survival. We exist in a society where objectivity is highly prized: an individual's success or failure is usually gauged in terms of our acquisition of the objective world.

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(1) Feeling refers to Langer's (1967) generic term which encompasses reason, thought, emotion, sense.

However, if we conceive of drama as a child-centred activity which offers the individual opportunity and support to develop personal expression and meaning, then objective drama is its antithesis. In objective drama, the students' feelings and experience is detached from his/her action. The following are some factors which may function to encourage objective drama. They are not rules but are offered as broad indications.

Drama oriented towards skills can inhibit imaginative identification. To express oneself effectively requires confidence and competence, particularly in drama, where the student's personal expression becomes public and is subject to communal pressures. There are two facets to the skills approach. The first revolves around the relationship between drama and theatre. Theatre involves performance for an audience. It is concerned with ideas developed into a suitable form for communication for an audience. While performance may be appropriate on occasions and at an older age, as the student's work accrues form, it is not within the realms of drama in education to treat drama purely as a "performing art" or as an area of learning which is obliged to lead to theatre. In performance, a student's concentration is split - between the expression and the effect that it has. Conventions, skills and techniques need to support the student's expression rather than mould it. As noted by Slade, Way (1967) and others, drama oriented to theatre and performance may inhibit and produce forms of expression which are conforming and predictable.

The second facet of the skills approach is the drama lesson or course whose primary aim is to use drama to teach social and communication skills. Students need certain skills to express what they want to say.

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With skill it becomes easier to effectively realize personal images and to control form. However, to overemphasize how something is done can be purely an exercise in objectivity. Skills in drama are only useful in that they facilitate the student's expression - they support rather than become ends in themselves. They can be accumulated and extended gradually, from requirements within the dramatic context.

Structures utilized in the drama may function to produce objective drama. Instructions which emerge as rules can exist as pressures which inhibit imaginative identification in drama. In such situations, the created role correlates with the demands of external reality. Structures which offer choice from within a limited range which only progresses a certain line of content to a predetermined conclusion, may offer security to students lacking confidence. However, this needs to be balanced between risk and security so the student feels free to develop images peculiar to and appropriate to him/herself. Without this, drama functions as a means of social control.

SUBJECTIVE DRAMA

In subjective drama, the artificial framework is imposed on or becomes connected with the real framework. It is most frequently manifested in the use of heightened emotion where role becomes fixed in the student's emotional state. Subjective drama involves emotion without recourse to the imagination. Whereas spontaneity and imaginative identification enable the student to delay immediate emotional response by establishing a reflective relationship between subject and object, subjective drama denies the role and context. Subjective drama facilitates impulsive or reactive responses. Where the drama is used to solve social

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problems within the real framework of the class or where a role or situation is too familiar, subjective drama is common. Instructions which specify situations and roles which are emotionally loaded tend to encourage this phenomena.

In subjective drama, role is best described as sympathetic - it is an expression of what the student feels for someone or something. The feeling elicited in the student means such and such - it is a sign other than a symbol: the sign denotes the emotional state of the student. Engagement of the student's emotions with role is essential for role to be created. However, the dramatic process is not a one-directional involvement of the student in what is directly felt, but rather a reflective relationship between student and role.

The dramatic process is dependent upon the student perceiving a real relationship between him/herself and the role. Imagination and spontaneity are interrelated and integral to this process in which the student is able to extend his/her understanding by experiencing the world from other points of view which paradoxically are at once his/hers and those of other people. Such a process permits the individual something of the kind of relationship to the world as indicated by Santayana "I have imagination and nothing that is real is alien to me". (1)

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(1) Shawcross, J. (ed) Coleridge's Biographia Literaria, p59

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APPENDIX A - Details of the Teacher's Preparation and Evaluation

Teachers' diaries indicate the following:

A. General Information

- The place of drama within the school as seen from the -
  - Principal
  - Staff
  - Drama teacher
- The drama background of the student group involved in the project.
- The class previous to the drama lesson.
- The time and length of the lesson.
- Teacher evaluation of the students' most effective mode of expression together with an indication of the way the teacher hopes the students will develop during the year.
- Teacher's description of the student group as a group including an indication of the dramatic structures they work in best.
- Teacher's general aims in drama.

B. Specific Information

This information included details of preparation completed before each lesson and evaluation completed after each lesson.

(1) Preparation

a) Teacher's Role - teachers were asked to indicate how they foresaw the role they would take in the class and to indicate whether this would be constant or variable. Teacher's role could be any one of the following:

- Initiator - start the lesson
- Instigator - continually initiate
- Resource
- Participator
- Director
- Observer

b) The extent of direct involvement of the teacher - that is to assess whether the direct involvement of the teacher was central to the lesson and to assess to what degree on a descending scale of 1-5.

c) Classroom control(on the same scale as (b)).

d) Indicate structures and methods to be employed in the class.

e) Content - indicate what content and how it is to be treated.

f) Aides.

g) Specific aims of the class.

(2) Evaluation

As soon as possible after the lesson, the teachers were asked to evaluate the lesson.

a) Teachers were asked to draw maps, labelled for each part of the lesson, which plot the movements of students and teacher.

b) Group dynamics.

c) Language interaction: teachers were asked to indicate the type and quality of language between students and teacher and between student and student.

d) Tone of the lesson: the working atmosphere.

e) Teachers were asked to indicate variations between what happened in the lesson and preparation and to evaluate the effectiveness of the following:

(i) Teacher's role
(ii) Structures used
(iii) Content
(iv) Use of aids

f) Teachers were asked to evaluate their preparation.

g) Evaluation of the conclusion of the lesson. This tended to include an overall evaluation.

APPENDIX B

SCHOOL 1

This is an inner suburban girls' school. The school has a high migrant population, many of whom cannot speak English. The school operates a traditional programme for the most part: with traditional subject categories and time allotments.

In this situation, Drama is non-elective and occupies a time slot of 50 minutes per week. The Drama teacher, over her three years at this school, has gradually gained the support of the Principal and the staff and Drama is seen to be a worthwhile contribution to the school curriculum.

The Drama classes are conducted in a large hall in the school. This space is shared with Physical education.

SCHOOL 2

This is a large suburban boys' technical school. Drama has been established in this school for more than seven years and is now a separate department.

In this school, the Drama teachers have been given financial support as well as professional support. The Principal views Drama as a vital part of the school curriculum: attributing as its major contribution, to the personal and social development of the students.

The staff are also very supportive and many have integrated Drama methods into their teaching. Here, they have been given support from the Drama teachers. The Drama teachers in this school have conducted workshops and discussions in Drama for the staff: all of which were attended by all the staff.

Drama classes are conducted in a new room which is well equipped, where the size of the room is not large but conducive to a close working atmosphere.

SCHOOL 3

This is a large, co-educational school where the Drama programme has been operating here for more than five years. The school has a long theatre tradition, established largely by the present Drama teacher's predecessor. The theatrical aspect of Drama will be maintained by the present Drama teacher and work in this area will be largely relegated to senior forms while creative Drama will be emphasised with the junior forms.

The Principal and staff are very supportive of the programme and view Drama as an important contribution to the school curriculum, particularly in terms of building a student's self concept.

Drama classes are conducted in a double room space which although it joins on to other classrooms, does not present any problems. The room is well equipped.

SCHOOL 4

This is a small consolidated school in a very small country town. Most of the students attending the school are from farms: they come by bus and do not live in the town.

The town is relatively close to an average sized country town and this is the students major contact with towns or cities. The teachers describe the students' attitudes as insular. At the same time, the students are very defensive about the country lifestyle and tend to have stereotypical ideas about a city lifestyle

The Drama programme has been operating at this school for only one year. The Principal has not indicated support for the programme, nonetheless has allowed it to continue. The post-primary staff at the school generally support the Drama programme, however, the primary staff are for the most part, indifferent.

Classes are mostly conducted in what was a large classroom and has been converted into a recreation room. The space is adequate.

APPENDIX C - Testing Procedures

Apart from the difficulties indicated in the introduction to Section 2 of this paper, other factors which need to be considered are:

1) This was the first contact between the students and outsiders.

2) Students had to wear name labels.

3) Observers were to rate each student - groups varied in number from 9 students to 30 students. Consequently, except in group work with classes of small numbers, students could not be observed for the complete duration of one exercise.

Personnel: The tests were conducted by a drama consultant whose involvement in the project was limited to these sessions. Two people involved in the overall project observed and rated each individual.

Rating: On each exercise, students individually were rated on a rising scale of 1-5: the specific criteria for rating each exercise are indicated with the exercise. Added to this, comments and ratings of the group generally and on the same scale was made in terms of:

i) willingness to participate
ii) noise level
iii) group movement
iv) rapport (between students and students and consultant)
v) excitement

The testing took between 1½-2 hours.

Procedure:

At the beginning of each session, the project was explained to the students and their questions were answered.

1. Recall and Reproduction

This was regarded as a warmup activity: the main aim of which was to orient students to their environment: mentally and physically.

Students were asked:

a) to be the individual in the situation.

b) to reproduce as accurately as possible, the movements and actions of the individual in the following situations.

The sequences were briefly as follows:

A. Person going to catch a bus, gets there and discovers that money for the ticket has been left at home. Goes home to get it. On the way is chased by a large dog. Person gets the money and runs back, sees the bus coming and just makes it. The bus is very crowded and hot. Person finds a spot on the bus, buys a ticket and goes on to their destination.

B. You are going for a job interview and find a button is missing off your clothing. Find a needle, cotton and button. Take off the piece of clothing. Thread the needle and start sewing. The cotton tangles - ease out the tangles. Sew on the button. Put the clothing back on. Go to the interview.

C. In bed asleep, the alarm clock rings - switch it off, turn over.
Knock on the door, pull yourself out of bed and go to breakfast.
You had forgotten that today is your birthday. Presents are on the table and family are waiting. Open the smaller one first - something that you really like. Open the biggest - something else you like.
Open the last one which is from your parents. You think you know what is inside but it is not what you thought it would be.

2. Originality

The complete group of students was shown two drawings (1) and asked what they might be.

(1) de Bono, Edward, Po: Beyond Yes and No, p158, Penguin, Middlesex, England, 1973.

3. Appropriateness of Role
Ability to Generalise
Role

In groups of 3-5, students were asked to be members of a family having an evening meal: an ordinary evening meal.

4. Role
Concentration: Adaptation to Changing Environment

The group was divided into buyers and sellers in a clothing shop. The person taking the session indicated with her arm the height of the roof of the shop, which varied. The idea of the improvisation was to maintain 'Business as Usual' despite the roof height.

5. Originality
Role
Concentration

In small groups, students were asked to construct a scene which would explain the following -

A number of people are standing by as a big safe is carefully opened. When the safe is finally opened, it reveals a black velvet cushion on top of which rests a solitary peanut. (1)

Students were asked to develop two improvisations.

6. Appropriateness
Originality
Role
Concentration

Students were shown two different photographs which were discussed. They were asked to combine these in an improvisation.

(1) de Bono, Edward, ibid p159.

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